

VAN DER PLASGALLERY

ANNE MARIE GRGICH



Front Cover  
**The Age of Love**, 2020

VAN DER PLASGALLERY

# Anne Marie Grgich

Solo Exhibition

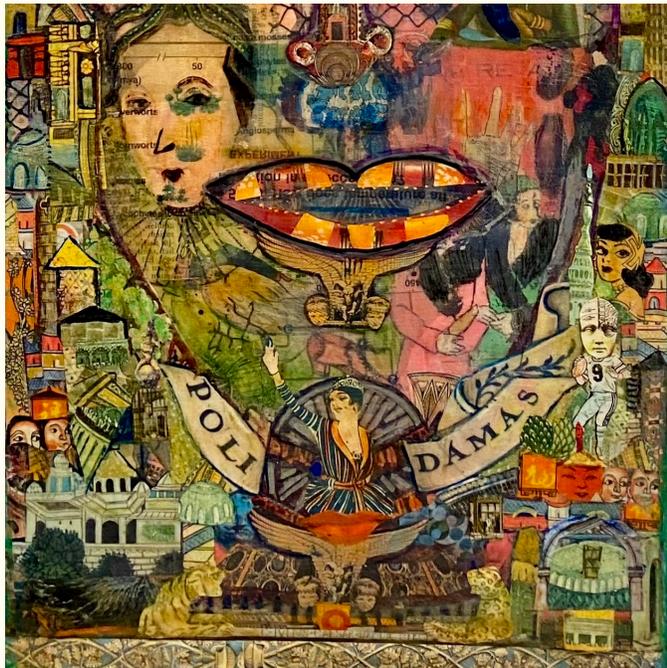
February 29th - March 24th 2024

## **Abbreviated Resume of Anne Marie Grgich b. 1961**

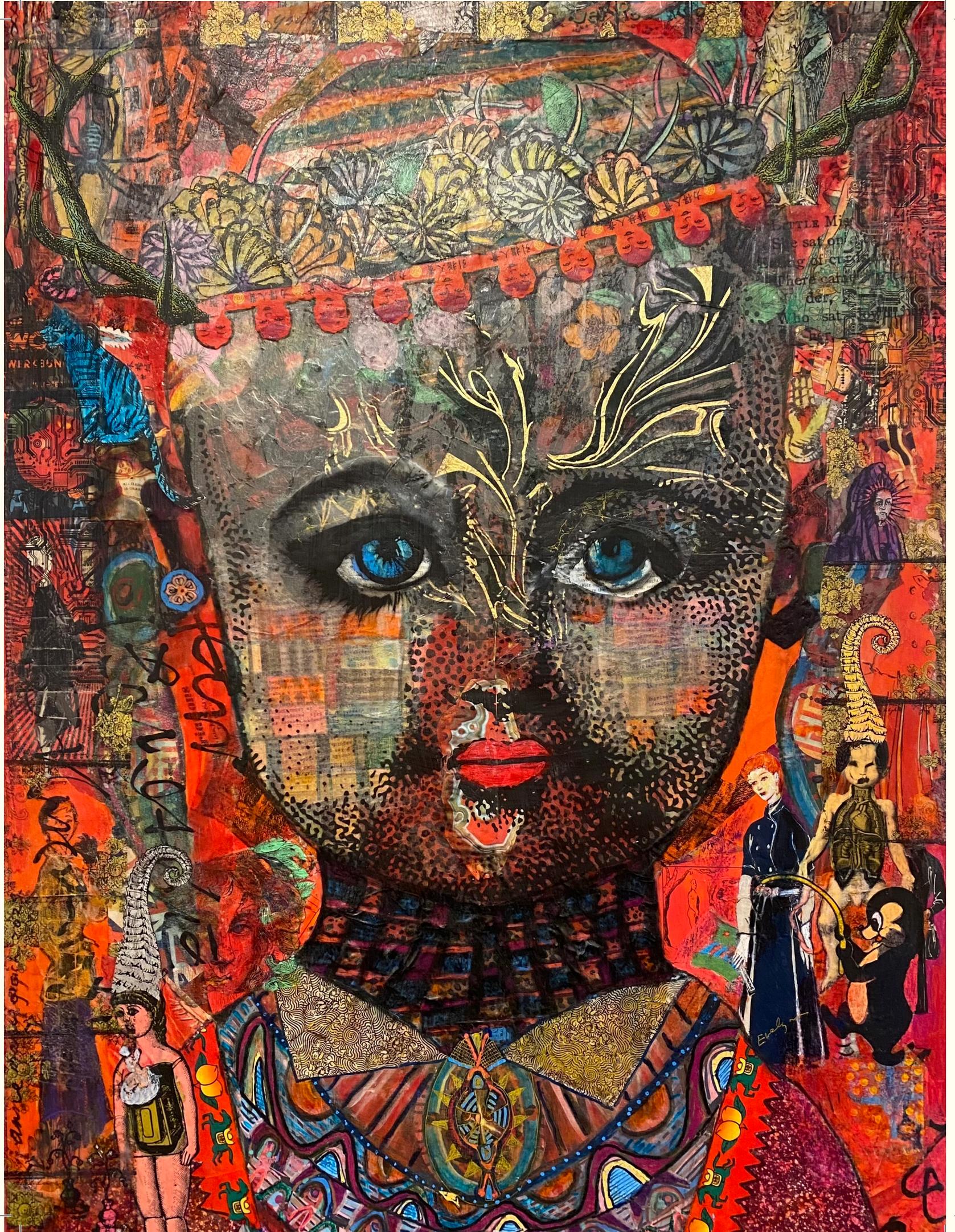
- 2024 Gallery Representation with Van der Plas Gallery, Solo Art exhibition of Anne Marie Grgich, Feb 29-March 26 NYC  
NYC Outsider Art Fair, Quilt  
Collaboration with Della Wells at Portrait Society Gallery, Milwaukee WI
- 2023 BHN exhibition at Lumière Lyon II University, artwork on loan from Musée de la Création Franche, Catalog. Hirsch Palace, France  
World of Art Outsider Art, Rhodes, Colin Published by Thames & Hudson, 2023  
ISBN 10: 0500204861 / ISBN 13:9780500204863  
Art that Dare not Speak its Name, Curated by Professor Colin Rhodes at The Stash Gallery at Vout-o-Reenee's, London UK
- 2022 Boundless, curated by Cynthia Sears and Catherine Alice Michaelis, Mar 4 – Jun 22, Rachel Feferman & Sherry Grover Galleries, Bainbridge Island, Museum of Art, Bainbridge, WA
- 2021 Cynthia Sears Collection purchased books for the Rachel Feferman & Sherry Grover Galleries, located on the 2nd Floor at Bainbridge Art Museum  
White Hot Magazine, 25 Outstanding Works from the Outsider Art Fair in New York;  
Anne-Marie Grgich, The Garden of my Mind, 2020-21
- 2020 Permanent Collections: Museum of International Folk Art, Gift of Gail M. & Robert A. Brown, Accession number A.2020.31.10  
Raw Vision Magazine, Women in Outsider art, by Colin Rhodes, Issue #103 Sept/Oct 2019
- 2019 Shoreline City Hall, Curated The Museum of UnNatural History, 3 floors of art with 44 artists Oct 5-Nov 29 WA  
Musée de la Création Franche, LeLab, Museum collection exhibition, December 21 2018- March 3, 2019 Bègles, FR
- 2019 Montreal Museum Chapelle Historique, ville- marie Sept 28- Nov 5, Group exhibition, Dubon-Pasteur, Maison de la Culture de l'ar Rondissement, Montréal, Canada
- 2018 The New York Times; 'The Outsider Art Fair, once more confirms that art is everywhere' by Roberta Smith, January 18, 2018 New York, New York
- 2016 Magnuson Park Gallery, Operated by Sand Point Arts, Archaeologies of the Extraordinary Everyday II. 2-month solo exhibition of recent work. Seattle, WA  
Peltz Gallery, Annual Woman Show, group exhibition, Milwaukee, WI
- 2015 North Plains Library, Two month solo exhibition in the public library, North Plains, OR
- 2014 La Galerie des Nanas, Solo Exhibition and Residency in studio of Martine Birobent, Danville, Quebec



- 2013 Callan Park Gallery, Group Exhibition curated by Colin Rhodes, Sydney, AU Research Collection (STOARC) Sydney, AU  
Musée de la Création Franche, exhibition, Bègles, FR
- 2012 Milwaukee Art Museum; Accidental Genius, Anthony Petullo Collection Group Exhibition and Permanent Collection, Milwaukee, WI
- 2012 Barristers Gallery, Solo exhibition of Anne Marie Grgich, New Orleans, LA
- 2011 Prestel; 'Groundwaters' Century of art by self- taught and outsider artists, Charles Russel
- 2009 University Art Gallery, War Memorial Arch, Sydney College of Art, the Quadrangle, Solo Exhibition and Five week Residency with teaching, Archaeologies of the Extraordinary Everyday, curated by Colin Rhodes, Sydney, AU
- 2006- Internal Guidance Systems, Outsider/Visionary Art Curators: Anne Grgich, Colin Rhodes  
2008 Exhibition
- 2002 American Visionary Art Museum, HIGH on LIFE, year long group exhibition curated by Tom Patterson, Baltimore, MD  
TAG Art Gallery, Anne Marie Grgich & Apocalyptic Art of Norbert H. Kox, Nashville, TN
- 2001 Halle Saint Pierre, Noir Sur Blanc: Mondes Interieur, curated by Damian Michaels and Martine Lusardy with accompanying catalog book, Paris, FR
- 2000 Katonah Library, The Hand Connected to the I, Group Exhibition curated by Phil Demise Smith, Katonah, NY
- 1998 The Books of Anne Grgich; Raw Vision Magazine cover story by Rose Gonnella. issue #22, Spring 1998  
Grover Thurston Gallery, Solo Exhibition, Seattle, WA
- 1997 New York Times, Outsider Art Fair review; by Roberta Smith, Jan 24, 1997  
American Primitive Gallery, Northwest Visions, 3 NW artists, NYC
- 1995 Bellevue Art Museum, The Illustrious Art of Books, group exhibition, Bellevue, WA  
Society of Contemporary Arts and Crafts, Social Fiber, Unraveling the Message, Group Exhibition, Boston, MA
- 1992 Jamison Thomas Gallery, Two person show with Jon Serl, Portland, OR.
- 1988 2 Person Exhibition, Alonso Sullivan Gallery, Seattle, WA
- 1987- Whatcom County Art Museum, Group Show NW Annual Art Competition,  
1988 Bellingham, WA



**Assorted Close-ups**, 2023-2024  
Mixed Media Collage and Acrylic  
with Encaustic Wax on Canvas  
12" x 36" x 1.5" each



# Born of Trash and Tragedy

By Justin Duerr

There may be an objectively real world which exists independent of observation, some great oneness free of seemingly disconnected objects and qualities, where all the puzzle pieces of the universe fit seamlessly together. If such a state does exist, it is clearly not the commonplace experience of sentient beings. We are born and live and die in a dimension of countless multitudes of moving, swirling, clashing, harmonizing, interweaving, burning and freezing things. Some atoms attract. Others repel. They seek completion, balance. But all knowledge remains incomplete, and everything on this side of eternity continues to change, ceaselessly. The lack of completeness in any given thing affords that thing its unique qualities, defined against all the other things it is not. These are just the conditions of life, the bargain struck in order to be allowed the wonderful and terrifying experience of being alive.

The phenomenon of selective perception – summed up in a nutshell by Oscar Wilde with the aphorism that “nature imitates art,” is so latent to consciousness that it tends not to be interrogated. There is an assumed contract with reality, an assumption that any given thing is, for the moment at least, that thing. The work of Anne Marie Grgich creates a powerful spell, able to artfully undercut this comforting illusion through a cacophony of diaphanous tissues layered like sediments, an outpouring of re-purposed images. Bits of collage, scratches of drawing, pieces of fabric; cut-up, reversed, made anew. An

old familiar cartoon character from some advertisement, now a ghost, perhaps living in some crackling fading transmission. Images like scarred microfilm, blurred microfiche, the feeling of collapse, and then the immense beauty realized in that same collapse. Like every paper doll in the world being sucked into a black hole, a purgatory for the detritus of human civilization. A world in which the images cease to be beholden to the species which created them and begin to live lives of their own. Faces, sometimes half-hidden, sometimes clear as a bell, made out of everything. Beckoning, repelling, at times inviting and at times demonic. Often both, possibly depending on the perception of the viewer who gazes into the fractured and re-knit kaleidoscopic whirl. A snowglobe world where shredded newspaper pictures rain down, telling endless stories which read differently to each viewer.

This is the first solo exhibit of the work of Anne Marie Grgich in New York City, and is comprised of over 80 works. Only a tiny fraction of the artist's body of work is represented, with many of these pieces being completed especially for the exhibit.

Born in LA in 1961, Grgich is currently based in Tacoma WA and has spent most of her life in the Portland/Seattle area. Self-taught as an artist, her earliest forays into art-making began in childhood, with furtive explorations of painting on the inner covers of books in the family library.

Opposite Page

**Here Comes Evelyn, 2024**

While Grgich had artistic inclinations from childhood, it was a violent trauma that catapulted her into a life as a full-time artist. In 1981, at age 19, she was involved in a tragic car accident which took the life of her boyfriend, leaving her in a coma for two months. When she began to recover, she describes having to re-learn everything, over the course of the next decade. Surgeries and health complications have been part of her life since. In the context of her recovery, her work began to blossom, as she obsessively began refining her artistic approach, developing out of teenage journals which also included poetry. After becoming briefly entangled in what she describes as “a mind-controlling cult,” Grgich discovered the punk rock subculture, as a place where she could somewhat fit in as a person on an other-than-ordinary trajectory. Her forays into collage were borne of necessity, as poverty dictated that she would be short of traditional art supplies. Friends and neighbors would donate collage materials, and she began to perfect a new technique, with her collages becoming layered, far beyond what would be expected of the “traditional” collage approach. Grgich soon discovered that her work could be contextualized as Outsider Art, a genre encompassing iconoclastic artists unconnected with the “art world,” and she has enjoyed much acclaim in that artistic ecosystem.

She has been almost unbelievably prolific, obviously creating out of a profound and genuine need. Her work has garnered the attention and admiration of many galleries and collectors worldwide, including being featured on the cover of *Raw Vision* magazine, with accompanying article, in

the Spring of 1998. She was again featured in this magazine in the Fall of 2019, and prominent Outsider Art scholar Colin Rhodes included her in a canonical overview of the genre. Her work is regularly featured at the Outsider Art Fair in NYC. Concurrent with this exhibit, her work can also be seen as part of the 2024 Fair, at the booth of Portrait Society Gallery of Milwaukee WI.

This exhibit also has several collaborative pieces. Grgich worked on a series of collaborative purses and quilts with fellow self-taught artist Della Wells (b. 1951) during covid lockdown in 2020. The two artists have been friends for many years and their collaborations have continued to develop. There is an example of quilting done with her neighbor, Sandy Combes, and a large diptych collage overlaid atop a blueprint-machine copy of a marker drawing by Justin Duerr (b. 1976), yet another self-taught artist, who was introduced to Grgich at the Outsider Art Fair in 2023. In the spirit of collaboration Grgich has also undertaken curatorial duties, and work with musicians.

Present here is a vast array of work, as Grgich puts it “born of trash and tragedy.” But while the work may be born of trash and tragedy, it practically bleeds gemlike wonder and, uneasy joy, and inspiring determination. Books with pages so wrought they become heavy things, layers upon layers upon layers. All the pieces communicating with each other, as the tiny elements within them also speak to each other. Faces upon faces speaking of and to human frailty, bravery, and fear. Worlds within worlds within worlds, created from the ground up. Going from the inside to the out and back again.



Inner Pages of  
**The Love Book**, 2024 (Above)  
**In This World Book**, 2018-2020 (Below)

CTION OF HUMOR, SATIRE AND GARBAGE FROM

Calling JOHN...  
**MAGAZINE**



FLIPPER BUTTONS  
ON SIDE OF CARIN

EARLY MAN

LIFE

STRALOPTHECUM

LATIO SIGNO



OWN RIDICULOUS WAY OUT

GREAT CIRCUS PARADE

HOTSTREAM

PARKER'S FAMOUS MILITARY BAND ORGAN

UOC-SIGNO VINCES

LE MANES DE

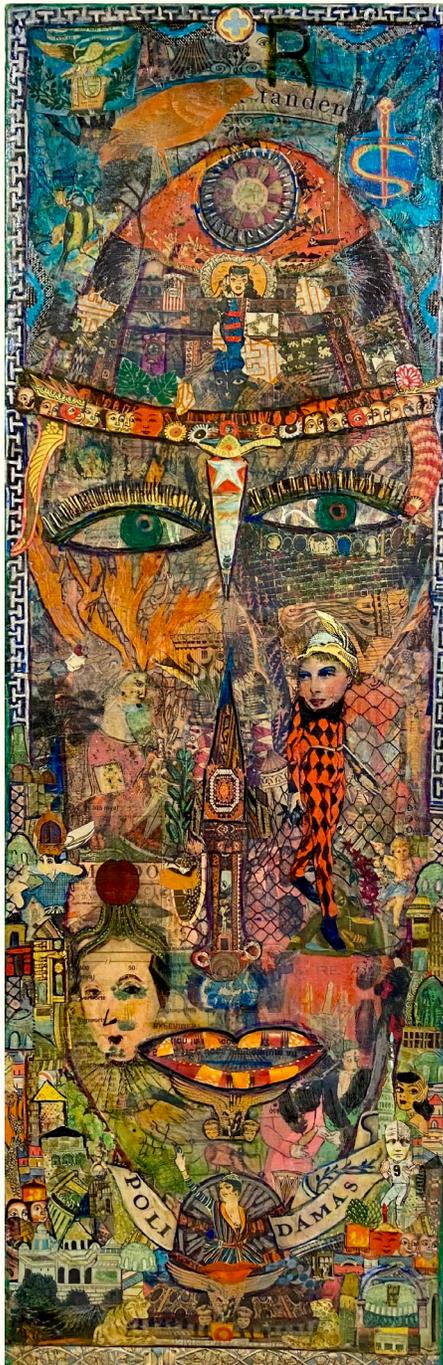
PRESENT LAW

EVAB

UINI

I AM BIG AND STRONG

THE UNITED STATES



**Poli Damas 1**, 2023-2024  
 Mixed Media Collage and Acrylic  
 with Encaustic Wax on Canvas  
 12" x 36" x 1.5"

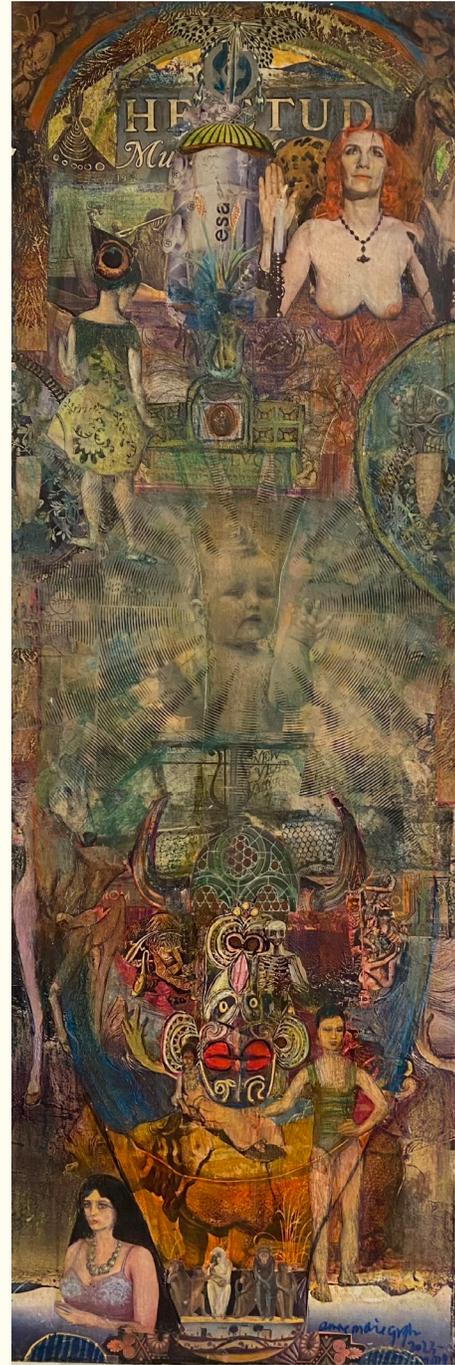


**Mr. Iguana Has No Friends 3**, 2023-2024  
 Mixed Media Collage and Acrylic  
 with Encaustic Wax on Canvas  
 12" x 36" x 1.5"

Previous Page  
**Carnival of Life**, 2023-2024



**Crest Convincer 2**, 2023-2024  
Mixed Media Collage and Acrylic  
with Encaustic Wax on Canvas  
12" x 36" x 1.5"



**He Tud 4**, 2023-2024  
Mixed Media Collage and Acrylic  
with Encaustic Wax on Canvas  
12" x 36" x 1.5"



**The Blue Man 05**, 2023-2024  
Mixed Media Collage and Acrylic on  
Vase  
6.25" tall x 15.25"d x 1.25" lip



**Birds 09**, 2023-2024  
Mixed Media Collage and Acrylic on  
Vase  
8.25" tall x 13.25"d x 2" lip



**The Birthing Suite**, 2023-2024  
Mixed Media Collage and Acrylic on  
Vase  
6.25" tall x 15.25"d x 1.25" lip

**I Once Knew You**, 2023-2024  
Vintage Acetate Record  
and Mixed Media  
10" diameter



**Roger**, 2023-2024  
Vintage Acetate Record  
and Mixed Media  
10" diameter

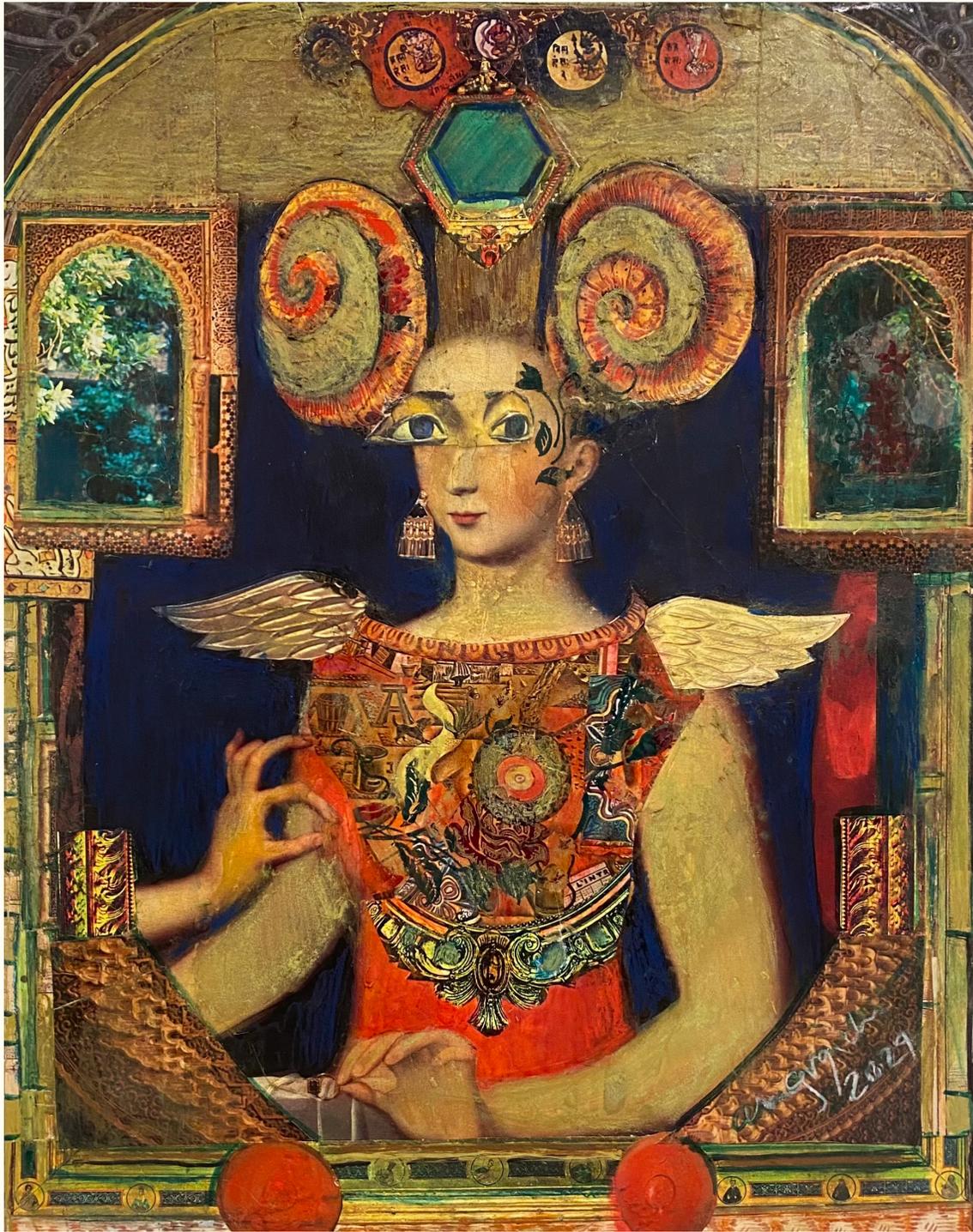


**Emerson**, 2023-2024  
Vintage Acetate Record  
and Mixed Media  
10" diameter





**Mother of the Gods**, 2023-2024  
Mixed Media Collage and Acrylic with  
Encaustic Wax on Birchwood Panel  
11" x 14" x 1.5"



**The Affair**, 2023-2024  
Mixed Media Collage and Acrylic with  
Encaustic Wax on Birchwood Panel  
11" x 14" x 1.5"







60 RAS AL KHAYMA

ammar 2013

VAN DER PLAS GALLERY

Organizer: Van Der Plas Gallery, New York, NY

Cover Design: Cloe Leclerc

Catalogue Design: Eiffel Feng

Artworks: Courtesy of the artist

© Anne Marie Grgich

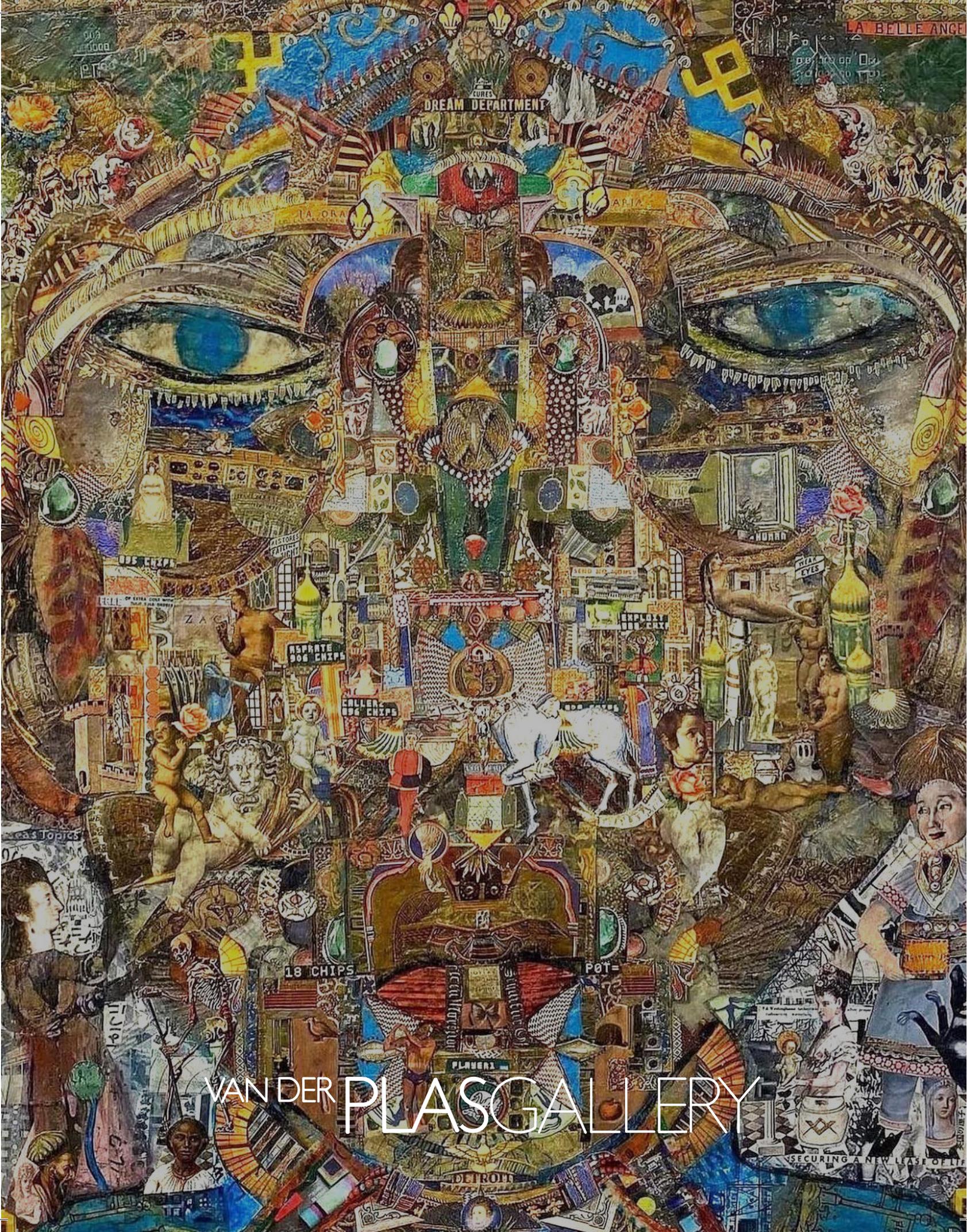
© Van Der Plas Gallery  
156 Orchard Street  
New York, New York 10002

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopy, recording, or any other information storage and retrieval system, without written permission.

Previous Page  
**The Flower Bike**, 2019-2021

Opposite Page  
**The Tender Bar**, 2023-2024

Back Cover  
**Dream Department**, 2020-2021



VAN DER PLAS GALLERY

LA BELLE ANGE

DREAM DEPARTMENT

18 CHIPS

POT-

PLAZA

DETROIT

SECURING A NEW LEASE OF LIFE